

Werke für Kammermusik von FRIEDRICH KRAHL.

	PREISE.
Op. 12. Drei Stücke für Violoncell und Pianoforte, N ^o 1. A moll	1 M. 50.
" 2. D moll	2 M. 50.
" 3. C dur	2 M. —
Op. 22. Trio für Clavier, Violine und Violoncell, (A dur.)	
<i>Herrn Ferdinand Laub zugeignet,</i>	10 M. 50.
Op. 34. Trio für Clavier, Violine und Violoncell, (G dur.)	7 M. 50.
Op. 35. N ^o 1. Sonate für Pianoforte und Violine, (D moll.)	4 M. 50.
Op. 35. N ^o 2. Sonate für Pianoforte und Violine, (F dur.)	4 M. 50.
Op. 43. Erstes Quartett für Clavier, Violine, Bratsche und Violoncell, (Amoll.)	
<i>der Frau Gräfin Anna Pourtalès zugeignet,</i>	12 M. —
Op. 44. Zweites Quartett für Clavier, Violine, Bratsche und Violoncell, (E dur.)	
<i>Herrn Robert von Kündell zugeignet,</i>	9 M. —
Op. 50. Drittes Quartett für Clavier, Violine, Bratsche und Violoncell, (G dur.)	
<i>Herrn Gustav von Loeper zugeignet,</i>	* 10 M. 50.
Op. 51. Sonate für Pianoforte und Violine, (E moll.)	8 M. —
Op. 52. Sonate für Pianoforte und Violoncell, (Amoll.)	7 M. —
Op. 53. Zwei Quartette für 2 Violinen, Bratsche und Violoncell, N ^o 1. Amoll	8 M. —
" 2. Es dur	7 M. —
Op. 54. Deutsche Reigen für Pianoforte und Violine, <i>Herrn Joseph Joachim zugeignet,</i>	
(Erstes Heft à 4 M. 50.	
(Zweites Heft)	

Verlag und Eigenthum
von
N. SIMROCK in BERLIN.

Neuere Werke

für

Kammermusik.

	Mk.
Alexander Friedrich Landgraf von Hessen , op. 3. Trio für Klavier, Clarinette und Horn	12—
Ashton, Algernon , op. 34. Quartett (Fis moll) für Pianoforte, Violine, Bratsche und Violoncell	14—
Barth, Richard , op. 15. Quartett für 2 Violinen, Viola und Violoncell. Partitur Mk. 4.50; Stimmen	6—
Bendl, Karel , op. 119. Quartett (F dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 6— n.; Stimmen	6—
Bohm, Carl , op. 151. Wiegenliedchen für 2 Violinen, Bratsche und Violoncell	1.20
— op. 330. Zwei leichte Trios für Pianoforte, Violine und Violoncell. No. 1. D dur, No. 2. G dur	15—
— op. 352. Ensemble. Six Trios faciles pour Piano, Violon et Violoncell: No. 1. D dur.—No. 2. C dur.—No. 3. A moll.—No. 4. F dur.—No. 5. G dur.—No. 6. A dur & Bratsche und Violoncell	3—
Bonawitz, Joh. Heindr. , op. 42. Quintett für Pianoforte, 2 Violinen, Bratsche und Violoncell	15—
Brahms, Johannes , Ungarische Tänze als Trios für Pianoforte, Violine und Violoncell:	
No. 1. G moll (No. 1 der Original-Ausgabe)	2—
No. 2. D moll (No. 2 der Original-Ausgabe)	2—
No. 3. F dur (No. 3 der Original-Ausgabe)	2—
No. 4. F moll (No. 4 der Original-Ausgabe)	2—
No. 5. Fis moll (No. 5 der Original-Ausgabe)	2—
No. 6. D dur (No. 6 der Original-Ausgabe)	2—
No. 7. A dur (No. 7 der Original-Ausgabe)	1.50
No. 8. A moll (No. 8 der Original-Ausgabe)	2—
No. 9. D dur (No. 13 der Original-Ausgabe)	1.50
No. 10. B dur (No. 15 der Original-Ausgabe)	2—
No. 11. F moll (No. 17 der Original-Ausgabe)	2—
No. 12. D dur (No. 18 der Original-Ausgabe)	2—
No. 13. E moll (No. 20 der Original-Ausgabe)	2—
No. 14. E moll (No. 21 der Original-Ausgabe)	2—
— Ungarische Tänze für Pianoforte zu vier Händen mit Violine und Violoncell, bearbeitet von Friedrich Hermann. 4 Hefte	6—
— op. 8. Trio (H dur, Erste Ausgabe) für Pianoforte, Violine und Violoncell	12—
— op. 8. Trio (H dur, Neue Ausgabe, 1891) für Pianoforte, Violine und Violoncell	12—
— Aus op. 11. Menuett für Violine und Pianoforte von Fr. Hermann	1.50
— op. 18. Erstes Sextett (B dur) für 2 Violinen, 2 Bratschen und 2 Violoncell. Partitur Mk. 7.50; Stimmen	10—
— op. 18. Dasselbe als Trio für Pianoforte, Violine und Violoncell	12—
— op. 25. Erstes Quartett (G moll) für Pianoforte, Violine, Bratsche und Violoncell	13.50
— op. 26. Zweites Quartett (A dur) für Pianoforte, Violine, Bratsche und Violoncell	13.50
— op. 36. Zweites Sextett (G dur) für 2 Violinen, 2 Bratschen und 2 Violoncell. Partitur Mk. 7.50; Stimmen	10—
— op. 36. Dasselbe als Trio für Pianoforte, Violine und Violoncell	12—
— op. 38. Erste Sonate (E moll) für Pianoforte und Violoncell	5—
— op. 40. Trio (Es dur) für Pianoforte, Violine und Waldhorn (oder Violoncell oder Viola)	10—
— op. 51. Zwei Quartette (C moll, A moll) für 2 Violinen, Bratsche und Violoncell. Partitur No. 1, 2 & Mk. 4.50 n.; Stimmen No. 1, 2	7.50
— op. 52. Liebeslieder-Walzer als Streichquintett. Partitur Mk. 5—; Stimmen	7.50
— op. 60. Drittes Quartett (C moll) für Pianoforte, Violine, Bratsche und Violoncell	13.50
— op. 67. Drittes Quartett (B dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	7.50
— op. 78. Erste Sonate (G dur) für Pianoforte und Violine	7.50
— idem, für Violoncell und Pianoforte	7.50
— op. 87. Trio (G dur) für Pianoforte, Violine und Violoncell	12—
— op. 88. Quintett (F dur) für 2 Violinen, 2 Bratschen und Violoncell. Partitur Mk. 6—; Stimmen	10—
— op. 99. Zweite Sonate (F dur) für Piano und Violoncell	8—
— op. 100. Zweite Sonate (A dur) für Piano und Violine	8—
— op. 101. Trio (C moll) für Pianoforte, Violine und Violoncell	12—
— op. 102. Doppelconcert für Violine u. Violoncell, Ausgabe m. Pianoforte	15—
— op. 108. Dritte Sonate (D moll) für Piano und Violine	8—
— op. 111. Zweites Quintett (G dur) für 2 Violinen, 2 Bratschen und Violoncell. Partitur Mk. 6— n.; Stimmen	10—
— op. 114. Trio (A moll) für Pianoforte, Clarinette (oder Bratsche) und Violoncell; Stimmen	9—
— op. 115. Quintett (H moll) für Clarinette (oder Bratsche), 2 Violinen, Bratsche und Violoncell; Partitur Mk. 6— n.; Stimmen	9—
— op. 115 als Duo für Clarinette und Pianoforte	8—
— idem, als Sonate für Violine und Pianoforte	8—
— op. 120. 2 Sonaten für Clarinette und Pianoforte	8—
— idem, Ausgabe für Violine und Pianoforte	8—
— Ausgabe für Bratsche und Pianoforte	8—
Chvála, Ern. , Quartett (C moll) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	8—
Cui, César , op. 45. Quatuor pour 2 Violons, Alto et Violoncelle. Partitur Mk. 4.50 n.; Parties séparées	9—
Correlli, Arcangelo , Sechs Sonaten für zwei Violinen und Violoncell, mit hinzugefügter Klavierbegleitung (ad libitum) und Vortragsbezeichnungen versehen von Alfred Moffat. No. 1 bis 6	2—
Dvořák, Anton , Slavische Tänze (op. 46 u. 72), als Trios für Pianoforte, Violine und Violoncell:	
No. 1. C dur (No. 1 der Original-Ausgabe)	3—
No. 2. E moll (No. 2 der Original-Ausgabe)	2.50
No. 3. F dur (No. 4 der Original-Ausgabe)	3—
No. 4. As dur (No. 6 der Original-Ausgabe)	3—
No. 5. G moll (No. 8 der Original-Ausgabe)	3—
No. 6. H dur (No. 9 der Original-Ausgabe)	3—
No. 7. E moll (No. 10 der Original-Ausgabe)	2.50
No. 8. F dur (No. 11 der Original-Ausgabe)	3—
No. 9. H moll (No. 13 der Original-Ausgabe)	2.50
No. 10. B dur (No. 14 der Original-Ausgabe)	3—
No. 11. A moll (No. 15 der Original-Ausgabe)	3—
No. 12. A dur (No. 16 der Original-Ausgabe)	3—
— Slavische Tänze (op. 46 u. 72), für Pianoforte zu vier Händen mit Violine und Violoncell. Vier Hefte	8—
— op. 44. Serenade (D moll) für Blasinstrumente: 2 Hoboen, 2 Clarinetten, 2 Fagotte (Contrafagott ad libitum), 3 Hörner, Violoncell u. Contrabass. Partitur Mk. 9—; Stimmen	15—
— op. 47. Bagatellen für 2 Violinen, Violoncell und Harmonium (oder Pianoforte)	7—
— op. 48. Sextett (A dur) für 2 Violinen, 2 Bratschen und 2 Violoncell. Partitur Mk. 6—; Stimmen	9—
— op. 51. Quartett (Es dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 6—; Stimmen	7.50
— op. 57. Sonate (F dur) für Violine und Pianoforte	7.50
— op. 61. Quartett (No. 3, C dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 9—; Stimmen	10—
— op. 65. Trio (No. 2, F moll) für Pianoforte, Violine und Violoncell	13.50
— op. 74. Terzett für 2 Violinen und Viola. Partitur Mk. 3—; Stimmen	5—
— op. 75. Romantische Stücke für Violine und Pianoforte	4.50
— op. 77. Quintett (G dur) für 2 Violinen, Viola, Violoncell und Contrabass. Partitur Mk. 7—; Stimmen	10—

	Mk.
Dvořák, Anton , op. 80. Quartett (No. 4, E dur) für 2 Violinen, Viola und Violoncell. Partitur Mk. 6—; Stimmen	8—
— op. 81. Quintett für Pianoforte, 2 Violinen, Bratsche und Violoncell	15—
— op. 87. Quartett (Es dur) für Pianoforte, Violine, Bratsche und Violoncell	15—
— op. 90. Dumky. Trio für Pianoforte, Violine und Violoncell	n. 9—
— op. 96. Quartett (F dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	n. 6—
— op. 97. Quintett (Es dur) für 2 Violinen, 2 Bratschen und Violoncell. Partitur Mk. 6— n.; Stimmen	n. 9—
— op. 105. Quartett (As dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 6— n.; Stimmen	n. 9—
— op. 108. Quartett (G dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 6— n.; Stimmen	n. 9—
d'Erlanger , Quintett für Pianoforte, 2 Violinen, Viola und Violoncell	12—
Gernsheim, Friedrich , op. 20. Quartett (C moll) für Pianoforte, Violine, Viola und Violoncell	10—
— op. 25. Quartett (C moll) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 6— n.; Stimmen	n. 7.50
— op. 35. Quintett (D moll) für Pianoforte, 2 Violinen, Bratsche und Violoncell	12—
— op. 63. Zweites Quintett (H moll) f. Pianof., 2 Violinen, Viola u. Violoncell	15—
Goldmark, Carl , op. 43. Zweite Suite für Pianoforte und Violine (Es dur) n. Haydn, Jos., 15 Quintette für Flöte, 2 Violinen, Bratsche und Violoncell (nach den Symphonien). No. 1—15	4—
Heinrich XXIV., Prinz Reuss , op. 6. Quartett (F moll) für Pianoforte, Violine, Bratsche und Violoncell	15—
Hermann, Fr. , Drittes Capriccio für 3 Violinen (A dur)	3—
Hermann, Hans , op. 47. Quartett für 2 Violinen, Viola und Violoncell. Partitur Mk. 4.50 n.; Stimmen	6—
Hiller, Ferdinand , op. 22. Sonate (Es dur) für Pianoforte und Violoncell. Neue Ausgabe	9—
Hoffmann, Ludwig , op. 18. Quartett (D dur) für 2 Violinen, Viola und Violoncell	8—
Hummel, Ferdinand , op. 9. Zweite Sonate (As dur) für Violoncell und Pianoforte	6—
Kiel, Friedrich , op. 12. Drei Stücke für Violoncell und Pianoforte:	
No. 1. A moll	1.50
No. 2. D moll	2.50
No. 3. C moll	2—
— op. 22. Trio (A dur) für Pianoforte, Violine und Violoncell	10.50
— op. 34. Trio (G dur) für Pianoforte, Violine und Violoncell	7.50
— op. 35. Zwei Sonaten (D moll, F dur) für Pianoforte und Violine	4.50
— op. 43. Erstes Quartett (A moll) für Pianoforte, Violine, Bratsche und Violoncell	12—
— op. 44. Zweites Quartett (E dur) für Pianoforte, Violine, Bratsche und Violoncell	9—
— op. 50. Drittes Quartett (G dur) für Pianoforte, Violine, Bratsche und Violoncell	10.50
— op. 51. Sonate (E moll) für Pianoforte und Violine	8—
— op. 52. Sonate (A moll) für Pianoforte und Violoncell	7—
— op. 53. Zwei Quartette für 2 Violinen, Viola und Violoncell. No. 1. A moll	8—
No. 2. Es dur	7—
— op. 54. Deutsche Reigen für Pianoforte und Violine, 2 Hefte	4.50
Kirehner, Theodor , op. 58. Kindertrios. Skizzen für Klavier, Violine und Violoncell. 2 Hefte	4.50
— op. 59. Novelletten für Klavier, Violine und Violoncell, 2 Hefte	7.50
— op. 99. 12 Phantasiestücke für Violine und Pianoforte. 2 Hefte	4.50
Kreihl, St. , op. 17. Quartett (A dur) für 2 Viol., Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	6—
Kreutzer, Conradin , op. 23. Zwei leichte Trios für Pianoforte, Violine und Violoncell. (Neue Ausgabe.) No. 1. B dur.—No. 2. G dur & Lago, N., op. 50. Serenade. Trio pour Piano, Violon et Violoncello	2—
— op. 4. Sonate für Cello und Pianoforte	9—
Lazzari, Raffaello , Trio pour Piano, Violon et Violoncell	10—
Lewandowsky, M. , op. 2. Quintett (H moll) für Pianoforte, 2 Violinen, Viola und Violoncell	15—
Limbirt, Frank L. , op. 15. Quartett (F moll) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	8—
Moffat, Alfred , Die erste Lage. Acht leichte Stücke für zwei Violinen und Clavier: No. 1. Wiegenlied. — No. 2. Menuett. — No. 3. Gavotte. — No. 4. Frühlinglied. — No. 5. Siciliano pastorale. — No. 6. Hochzeits- tag. — No. 7. Marsch. — No. 8. Jagdlied	1—
Naumann, Ernst , op. 10. Serenade (A dur) für 2 Violinen, Bratsche, Violoncell, Bass, Flöte, Hoboe, Fagott und Horn. Partitur Mk. 4.50; Stimmen	9—
Nováček, Ottokar , op. 10. Quartett (Es dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	8—
Novák, V. , op. 7. Quartett (C moll) für Pianoforte, Violine, Bratsche und Violoncell	12—
Piatti, Alfredo , 2 Sonate di Benedetto Marcello per il Violoncello con accomp. di Piano: No. 1. Sonata, G moll.	1.50
No. 2. Sonata, F dur	1.50
Pfitzner, Hans , op. 8. Trio (in F) für Pianoforte, Violine u. Violoncell n. Rabi, Walter, op. 1. Quartett (Es dur) für Pianoforte, Clarinette (oder Bratsche), Violine und Violoncell	12—
— op. 2. Fantasiestücke für Pianoforte, Violine und Violoncell, 2 Hefte	5—
Rappold, Eduard , op. 1. Sonate (F dur) für Pianoforte und Violine	6—
Reicha, Anton , 18 Quintette für Flöte, Hoboe, Clarinette, Horn und Fagott (op. 88, op. 91 u. op. 99). Neue Ausgabe: No. 1. E moll.—No. 2. Es dur.—No. 3. G dur.—No. 4. D moll.—No. 5. B dur.—No. 6. F dur.—No. 7. C dur.—No. 8. A moll.—No. 9. D dur.—No. 10. G moll.—No. 11. A dur.—No. 12. C moll.—No. 13. C dur.—No. 14. F moll.—No. 15. F dur.—No. 16. D dur.—No. 17. H moll.—No. 18. G dur	5—
Rice, N. H. , op. 2. Quintett für Klavier, Hoboe, Clarinette, Horn u. Fagott	8—
Rüdiger, S. , op. 1. Concerto (C dur) f. Bratsche m. Begleitung d. Pianoforte	2.50
Scholz, B. , op. 179. Quartett für Klavier, Violine, Bratsche u. Violoncell (F moll)	12—
Schroeder, Arwin , Kammermusik-Studien für Violoncell, enthaltend die obligaten und die durch technische Schwierigkeiten bemerkenswerthen Stellen aus sämtlichen Kammermusik-Werken von Haydn bis Brahms. Zum Unterricht eingeführt a. Königl. Conservatorium in Leipzig. 3 Hefte	6—
— op. 44. Suite für Pianoforte und Violine	8—
— op. 51. Trio (E moll) für Pianoforte, Violine und Violoncell	12—
— op. 54. Walzer-Märchen für Pianoforte, Violine und Violoncell	8—
— op. 61. Suite No. 2 für Violine und Pianoforte	8—
Smetana, Fr. , Zweites Quartett für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	6—
Speer, W. H. , op. 6. Quartett (B dur) für 2 Violinen, Bratsche, Violoncell. Partitur Mk. 4—; Stimmen	6—
Stanford, C. V. , op. 39. 2. Sonate für Pianoforte und Violoncell (D moll)	8—
Straesser, Ewald , Op. 12. Zwei Quartette für 2 Viol., Bratsche u. Cello. No. 1. F moll. Part. n. Mk. 4.50—Stimmen n. 6—	6—
No. 2. G dur. Part. n. Mk. 6—Stimmen n. 9—	9—
Suk, Jos. , op. 11. Quartett für 2 Violinen, Viola und Cello. Partitur n. 10—	10—
— op. 4. Quartett (A dur) für 2 Violinen, Bratsche und Violoncell. Partitur Mk. 4.50 n.; Stimmen	8—

Verlag und Eigentum für alle Länder von

N. Simrock, Berlin.

London Depôt: Alfred Lengnick, 58, Berners Street, W. C. G. Röder, Leipzig. 2949. 01.

K. 47
Op. 35. No. 2

SONATE II.

Friedrich Kiel, Op. 35. No. 2.

Allegro moderato.

Violino.

Piano.

p *poco cresc.*

dim. *p* *f* *poco cresc.*

sf *p* *cresc.*

sul G. *f* *dim. p* *tr*

f *dim.* *p*

f *p* *sf* *dim.*

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff begins with a piano (*p*) dynamic. The grand staff contains complex rhythmic patterns, including triplets and sixteenth-note runs. A *cresc.* marking is present in the upper right of the system.

Second system of musical notation, continuing the grand staff from the first system. It features a variety of rhythmic textures and articulation marks. A *f* (forte) dynamic is indicated in the upper staff.

Third system of musical notation. The top staff has a *pp* (pianissimo) dynamic. The grand staff continues with intricate rhythmic patterns. A *cresc.* marking is visible in the middle of the system.

Fourth system of musical notation. The top staff starts with a *pp* dynamic. The grand staff shows a dynamic shift from *pp* to *p* and then to *sf* (sforzando) in the latter part of the system. A *dim.* (diminuendo) marking is present in the lower staff.

Fifth system of musical notation. The top staff begins with a first ending bracket labeled "1.". The grand staff features a *f* dynamic followed by a *dim.* marking. The system concludes with a double bar line and repeat signs.

2.

First system of a piano score. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a dynamic marking of *f* at the beginning and *poco cresc.* later in the system. The vocal line has a fermata over a note.

Second system of the piano score. The piano part features dynamic markings of *p*, *cresc.*, *f*, *sf*, *dim.*, and *p*. The vocal line also has dynamic markings of *f* and *dim.*

Third system of the piano score. The piano part has dynamic markings of *cresc.*, *f*, and *sf*. The vocal line has a dynamic marking of *f*. The word *alle* is written below the piano part.

Fourth system of the piano score. The piano part has dynamic markings of *f* and *sf*. The vocal line has a dynamic marking of *f*. A triplet of eighth notes is marked with a '3' above it.

Fifth system of the piano score. The piano part has a dynamic marking of *p*. The vocal line has a dynamic marking of *pespressivo*.

This musical score consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various dynamics and performance instructions:

- System 1: Vocal line starts with *pp*. Piano accompaniment starts with *pp*.
- System 2: Piano accompaniment features a *f* dynamic.
- System 3: Piano accompaniment features a *f* dynamic.
- System 4: Piano accompaniment features a *f* dynamic.
- System 5: Piano accompaniment features a *f* dynamic.
- System 6: Vocal line features *poco riten.* and *p*. Piano accompaniment features *dim.*, *poco riten.*, and *p*.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the treble and a complex accompaniment in the grand staff. Dynamics include *cresc.* in the treble and *cresc.* in the bass.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *f* and *dim*. The grand staff below has a complex accompaniment with dynamics *dim*, *p*, and *ten.*

Third system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *p*, *cresc.*, *f*, and *dim.*. The grand staff below has a complex accompaniment with dynamics *p*, *cresc.*, *f*, and *dim.*

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *p*, *cresc.*, and *f*. The grand staff below has a complex accompaniment with dynamics *p*, *cresc.*, and *f*. A wavy line above the grand staff indicates a tremolo effect.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment with two staves below. The vocal line begins with a dynamic marking of *sf* and includes markings for *sf*, *p*, *sf*, and *dim.*. The piano accompaniment features complex textures with many beamed notes and includes dynamic markings of *sf*, *f*, *dim.*, and *p*. A triplet of eighth notes is marked with a '3' in the vocal line.

Second system of musical notation. It consists of three staves. The vocal line starts with a fermata and then continues with a melodic line, marked with a dynamic of *f*. The piano accompaniment is highly rhythmic and dense, with many beamed notes. A dynamic marking of *f* is present in the piano part.

Third system of musical notation. It consists of three staves. The vocal line has dynamics of *f*, *sf*, *f*, and *p*. The piano accompaniment includes dynamics of *sf*, *f*, *dim.*, and *p*. The piano part features a prominent triplet of eighth notes.

Fourth system of musical notation. It consists of three staves. The vocal line includes a fermata and a dynamic marking of *f*. The piano accompaniment features a *cresc.* (crescendo) marking and a triplet of eighth notes. The piano part has a dynamic marking of *f*.

musical score system 1, featuring a vocal line and piano accompaniment. The vocal line includes the instruction *poco cresc.* and *f*. The piano accompaniment includes *p*, *m. d.*, and *sf*.

musical score system 2, featuring a vocal line and piano accompaniment. The vocal line includes *f*, *cresc.*, and *dim.*. The piano accompaniment includes *sf*, *cresc.*, and *dim.*.

musical score system 3, featuring a vocal line and piano accompaniment. The piano accompaniment includes *p* and *cresc.*.

musical score system 4, featuring a vocal line and piano accompaniment. The piano accompaniment includes *cresc.* and *dim.*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The grand staff also features a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The system concludes with a decrescendo (*dim.*) marking. A triplet of eighth notes is indicated in the top staff.

Second system of musical notation, continuing the three-staff format. It features a piano (*p*) dynamic and a decrescendo (*dim.*) marking. A *riten.* (ritardando) marking is present in both the top and grand staves. The system ends with a pianissimo (*pp*) dynamic.

Third system of musical notation. The top staff begins with a pianissimo (*pp*) dynamic. The grand staff continues with a piano (*p*) dynamic. This system is characterized by a dense, rhythmic texture in the grand staff, consisting of many sixteenth notes.

Fourth system of musical notation. The top staff starts with a crescendo (*cresc.*) marking. The grand staff begins with a piano (*p*) dynamic. The system includes a *cresc.* marking in the grand staff, followed by a *poco riten.* (poco ritardando) marking, a decrescendo (*dim.*) marking, and ends with a pianissimo (*pp*) dynamic.

Vivace scherzando.

First system of the musical score. It consists of two staves: a single treble clef staff on top and a grand staff (treble and bass clefs) on the bottom. The music is in 3/4 time and features a key signature of two flats. The top staff begins with a dynamic marking of *f sostenuto* and includes a triplet of eighth notes. The bottom staff also starts with *f sostenuto* and contains a triplet of eighth notes. Both staves conclude with a *rit. e dim.* marking and a final *p* dynamic.

Second system of the musical score. The top staff continues with a melodic line, marked *pp* at the beginning and *f* later. The bottom staff features a rhythmic accompaniment with chords and eighth notes, marked *pp* and *f*. The system ends with a *p* dynamic.

Third system of the musical score. The top staff has a melodic line with dynamics ranging from *f* to *pp*. The bottom staff provides a rhythmic accompaniment with dynamics from *f* to *pp*. A double bar line is present in the middle of the system.

Fourth system of the musical score. The top staff includes markings for *a tempo*, *poco riten.*, and *pp*. The bottom staff also features *a tempo*, *poco riten.*, and *pp* markings. The system concludes with a *poco riten.* marking.

Fifth system of the musical score. The top staff starts with *a tempo* and includes first and second endings, marked with *f* and *p*. The bottom staff continues the accompaniment with dynamics from *f* to *p*. A double bar line is present in the middle of the system.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has two staves. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). There are trills in the vocal line and the right hand of the piano.

Second system of musical notation. It continues the vocal and piano parts. Dynamics include *f* (forte), *dim.* (diminuendo), and *pp*. The piano accompaniment features complex rhythmic patterns and textures.

Third system of musical notation. It continues the vocal and piano parts. Dynamics include *tr* (trill) and *pp*. The piano accompaniment has a more active bass line.

Fourth system of musical notation. It continues the vocal and piano parts. Dynamics include *tr* and *pp*. The piano accompaniment features a prominent treble line with many notes.

Fifth system of musical notation. It continues the vocal and piano parts. Dynamics include *f* and *tr*. The piano accompaniment has a strong bass line.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic texture with many sixteenth notes and slurs.

Second system of musical notation. The vocal line includes dynamic markings: *cresc.*, *ff*, *dim.*, and *sf*. The piano accompaniment also includes *sf*, *cresc.*, *ff*, *dim.*, and *sf*.

Third system of musical notation. The vocal line is marked *a tempo* and includes *riten.*, *p*, and *p*. The piano accompaniment features a triplet in the right hand and a steady bass line.

Più sostenuto.

Fourth system of musical notation. The vocal line is marked *p* and *con espressione*, with *f* and *p* dynamics. The piano accompaniment starts with *pp* and includes a triplet in the right hand.

First system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with dynamics *sf* and *pp poco riten.*, and first/second endings. The grand staff contains a piano accompaniment with chords and moving lines, also marked *pp poco riten.* and first/second endings.

Second system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The top staff contains a melodic line with dynamics *dim.* and *p cresc.*. The grand staff contains a piano accompaniment with chords and moving lines, marked *con espressione*, *sf*, *dim.*, and *p cresc.*.

Third system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The top staff contains a melodic line with dynamics *sf* and *dim.*, and first/second endings. The grand staff contains a piano accompaniment with chords and moving lines, marked *sf*, *dim.*, *p*, and *pp*.

Fourth system of musical notation. It consists of two staves: a single treble clef staff at the top and a grand staff below. The top staff contains a melodic line with dynamics *pp*, *pp*, *riten.*, and *p*. The grand staff contains a piano accompaniment with chords and moving lines, marked *sf*, *pp*, *riten.*, and *p*.

Tempo!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part begins with a *pp* (pianissimo) dynamic and consists of a steady stream of chords. The vocal line contains a series of eighth notes.

The second system continues the musical piece. The piano accompaniment shows dynamic changes, including *p* (piano) and *f* (forte) markings. The vocal line continues with eighth-note patterns.

The third system includes performance directions such as *a tempo*, *p poco riten.* (piano poco ritardando), and *pp*. The piano accompaniment features a *rit.* (ritardando) section. The vocal line concludes with a *a tempo* instruction.

The fourth system continues with dynamic markings of *f* and *p*. The piano accompaniment is highly rhythmic, while the vocal line remains melodic.

The fifth system features a *cresc.* (crescendo) marking in the vocal line and a *cresc.* marking in the piano accompaniment. The piano part ends with a *sf* (sforzando) dynamic. The system concludes with a double bar line and the number 28.

First system of musical notation. The upper staff (treble clef) begins with a trill (*tr*) and a fortissimo (*f*) dynamic, followed by a piano (*p*) section. The lower staff (bass clef) features a fortissimo (*f*) section that gradually diminishes (*dim.*) to a piano (*p*) section.

Second system of musical notation. The upper staff continues with piano (*p*) dynamics and includes a triplet of eighth notes. The lower staff features a piano (*p*) section with a triplet of eighth notes.

Third system of musical notation. The upper staff includes a trill (*tr*) and a triplet of eighth notes. The lower staff features a piano (*p*) section that begins to crescendo (*cresc.*).

Fourth system of musical notation. The upper staff includes a trill (*tr*) and a fortissimo (*f*) dynamic. The lower staff features a fortissimo (*f*) section that gradually increases in volume (*p poco a poco cresc.*).

Fifth system of musical notation. The upper staff features a fortissimo (*f*) section that continues to increase in volume (*piu cresc.*). The lower staff features a fortissimo (*f*) section that also continues to increase in volume (*piu cresc.*).

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a *ff* dynamic marking and contains several triplet markings. The grand staff also begins with *ff* and includes a *dim.* marking followed by a *f riten.* marking. The system concludes with a *f riten.* marking and a triplet.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with a *p* dynamic marking. The grand staff begins with a *pp* dynamic marking and features a series of chords with vertical strokes, indicating a tremolo or rapid chordal movement.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with a *f* dynamic marking and includes a *cresc.* marking. The grand staff begins with a *p* dynamic marking and includes a *cresc.* marking. The system features a complex texture with many notes in both staves.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with a *p* dynamic marking and includes a *molt cresc.* marking. The grand staff begins with a *p* dynamic marking and includes a *molto cresc.* marking. The system concludes with a *ff* dynamic marking. The notation is dense with many notes and slurs.

FINALE.

Thema. Poco allegro.

First system of the musical score. It consists of a single melodic line at the top and a grand staff (treble and bass clefs) below. The melodic line starts with a piano (*p*) dynamic and includes markings for *poco riten.*, *pizz.*, and *arco*. The grand staff begins with a piano (*p*) dynamic and includes markings for *poco riten.* and *p*.

Second system of the musical score. The melodic line features a *poco cresc.* marking followed by a *dim.* marking. The grand staff includes a *poco cresc.* marking and ends with a piano (*p*) dynamic.

VAR. I.

First system of the 'VAR. I.' section. The melodic line includes markings for *poco riten.*, *pp*, *cresc*, *f riten.*, and *a tempo*. The grand staff includes markings for *p poco riten*, *pp*, *cresc*, *f riten*, and *dim.*

Second system of the 'VAR. I.' section. The melodic line includes markings for *p*, *cresc.*, *dim.*, and *p*. The grand staff includes markings for *cresc.*, *dim.*, and *p*.

VAR. II. Un poco più mosso e scherzando.

p *p* *m.s.* *tr*
poco cresc. *dim.* *tr* *dim.* *tr* *p*

VAR. III Allegro.

f *poco riten.* *m.s.* *poco riten.* *m.s.*
cresc. *riten.* *m.s.* *p* *cresc.*
f *p* *cresc.* *dim.* *p*

VAR. IV.

Tempo I.

The first system of musical notation consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a *pp* dynamic marking. The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the musical piece. The vocal line and piano accompaniment maintain their respective parts. A *dim.* (diminuendo) marking is placed above the piano part towards the end of the system, indicating a gradual decrease in volume.

The third system of musical notation shows the continuation of the piece. The piano part includes a *pp e legato* marking, suggesting a very soft and connected texture. The vocal line continues with its melodic line, and the piano accompaniment remains consistent in its rhythmic pattern.

The fourth system concludes the page. It features a *dim.* marking above the piano part and a *pp* marking below it. The vocal line and piano accompaniment end with a final cadence. The page number 6892 is printed at the bottom center.

VAR. V.

Andante con moto espressivo.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three flats and a 3/4 time signature. The lower staff is a bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. The system concludes with a fortissimo (*pp*) dynamic marking.

The second system continues the piece. It features dynamic markings of piano (*p*), crescendo (*cresc.*), mezzo-forte (*sf*), and ad libitum (*ad lib.*). The right hand has a melodic line with a crescendo and then a decrescendo (*dim.*). The left hand has a steady accompaniment with a decrescendo (*dim.*) at the end of the system.

The third system continues the piece. It features a crescendo (*cresc.*) dynamic marking. The right hand has a melodic line with a crescendo. The left hand has a steady accompaniment with a crescendo (*cresc.*) at the end of the system.

The fourth system concludes the piece. It features dynamic markings of *ritene dim.* and piano (*p*). The right hand has a melodic line with a decrescendo (*ritene dim.*) and then a piano (*p*) dynamic. The left hand has a steady accompaniment with a decrescendo (*ritene dim.*) and then a piano (*p*) dynamic.

VAR. VI.

Allegro.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *sf* and later has the instruction *pp un poco più lento e parlando*. The piano accompaniment features chords and arpeggiated figures, with dynamic markings of *f* and *sf*.

Second system of musical notation. The vocal line includes the instruction *al tempo* and dynamic markings *f piaz.* and *arco sf*. The piano accompaniment includes the instruction *lando* and dynamic markings *sff*, *pp*, and *fa tempo*.

Third system of musical notation. The vocal line has a dynamic marking of *p* and the instruction *espressivo*. The piano accompaniment has dynamic markings of *f* and *p*, and the instruction *espressivo*.

Fourth system of musical notation. The vocal line includes the instructions *cresc.* and *peresc.* and a dynamic marking of *f*. The piano accompaniment includes the instruction *cresc.* and dynamic markings of *f* and *p*.

Più Allegro quasi Presto.

The musical score is arranged in four systems, each with two staves (treble and bass clef). The first system includes the instruction *poco a poco cresce.* and dynamic markings *sf* and *ff*. The second system features dynamic markings *p*, *f*, and *ff*. The third system includes the instruction *cresc.* and dynamic markings *ff*, *f*, and *sf*. The fourth system includes dynamic markings *fff*, *f*, and *dim*. The score contains various musical notations such as slurs, accents, and dynamic hairpins.

First system of musical notation. The top staff is a single melodic line starting with a piano (*p*) dynamic and a *cresc.* marking. The bottom two staves are piano accompaniment, also starting with *p* and *cresc.* markings. The music features a mix of eighth and sixteenth notes with some slurs.

Second system of musical notation. The top staff begins with a forte (*sf*) dynamic and a *p* dynamic later. The bottom two staves feature a *dim.* marking. The piano accompaniment includes a prominent wavy hairpin line above the staff, indicating a dynamic contour.

Third system of musical notation. The top staff has *cresc.* and *poco f. cresc.* markings. The bottom two staves have *cresc.*, *poco f. cresc.*, and *sf* markings. The piano accompaniment is highly rhythmic with many sixteenth notes.

Fourth system of musical notation. The top staff has *p poco a poco cresc.*, *sf*, and *più cresc.* markings. The bottom two staves have *p poco a poco cresc.* and *più cresc.* markings. The piano accompaniment continues with dense sixteenth-note patterns.

This musical score consists of seven systems of staves. The first system includes a vocal line and a grand staff (treble and bass clefs). The vocal line starts with a dotted line and a fermata, followed by notes with dynamic markings *ff*, *dim.*, *p*, and *cresc.*. The grand staff features a complex texture with many sixteenth notes and chords, also marked with *ff*, *dim.*, *p*, and *cresc.*. The second system continues the vocal line with dynamics *f*, *p*, *f*, *p*, and *f*. The grand staff continues with dynamics *f*, *p*, *sf*, *p*, and *sf*. The third system shows the vocal line with *dim.*, *f*, and *1p riten.* markings. The grand staff includes *dim.*, *sf*, *dim.*, *p*, *pp*, *riten.*, and *p* markings, and features a 7-measure rest. The fourth system has a vocal line with *cresc.*, *p*, and *ff* markings. The grand staff has *cresc.*, *sf*, *p*, and *ff* markings. The fifth system includes a dotted line and fermata in the vocal line, with *cresc.*, *sf*, *p*, and *ff* markings in the grand staff. The score concludes with a final chord in the grand staff.

SONATE II.

Violino.

Friedrich Kiel, Op. 35, N° 2.

Allegro moderato.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one flat (G minor), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The score is divided into ten staves. The first staff starts with a piano (*p*) dynamic and a trill. The second staff features a forte (*f*) dynamic and a crescendo (*cresc.*). The third staff includes a *dim.* and *sul g.* marking. The fourth staff has a *f* dynamic and a trill. The fifth staff shows a *cresc.* and *f* dynamic. The sixth staff continues with *cresc.* and *f* dynamics. The seventh staff has a *f* dynamic and a trill. The eighth staff includes a *dim.* and *p* dynamic. The ninth staff features a *cresc.* and *f* dynamic. The tenth staff starts with a *pp* dynamic and ends with a *f* dynamic. The score includes various musical notations such as slurs, accents, and trills.

Violino.

tr
dim.
sf
sf
pp
cresc.
f
dim.
cresc.
f
dim.
cresc.
triumm
f
sf
p
dim.
f
sf
sf
pp
cresc.
sf
poco
cresc.
sf
sf
cresc.
dim.
p
cresc.
dim.
p < f
cresc.
f
dim.
pp
pp
cresc.
pp

Detailed description: This is a page of a violin score, likely from a 19th-century opera or symphony. It consists of ten staves of music. The notation includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), *sf* (sforzando), *cresc.* (crescendo), and *dim.* (diminuendo). There are also performance instructions like *tr* (trill) and *triumm* (triumph). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one flat, and the time signature is 4/4. The page number '1092' is visible at the bottom center.

Violino.

Vivace scherzando.

f sostenuto *<sf riten. e dim. p p*
a tempo *pp* *poco riten.* *poco riten.* *f* *p* *cresc.*
tr sf sf f *p* *tr* *pp*
tr 1 2 3 4 5
f sf sf cresc. ff
dim. sf riten dim. p

The score consists of ten staves of music. It begins with a dynamic of *f sostenuto* and includes various articulations such as slurs, accents, and triplets. The tempo is marked *Vivace scherzando* and later changes to *a tempo*. Dynamics range from *pp* to *ff*. The piece concludes with a *dim.* marking and a final *p* dynamic.

Violino.

un poco più sostenuto
p con espressione

rit. *pp* *dim.*

p cresc. *sf* *p* *dim. p* *pp*

Tempo I. *pp* *riten.* *p*

p *f* *p* *poco riten.* *pp*

poco riten. *sf* *p*

cresc. *tr* *tr* *sf* *sf* *2*

p *tr* *3* *3* *p*

tr
p
f
p poco a poco cresc.
f piu cresc.
ff
dim.
riten. e dim.
p
sf > cresc.
f
cresc.
ff

FINALE.
Thema.
Poco Allegro.

poco riten.
pizz.
poco riten.
arco
poco cresc.
dim.
p

VAR. I.

1
a tempo
p poco riten.
pp
cresc.
f riten.
p
cresc.
dim.
p

VAR. II.

Violino.

Un poco più moss scherzando.

Musical staff for Var. II, starting with a treble clef, a key signature of one flat, and a 6/8 time signature. The music begins with a *p* dynamic and includes a *poco cresc.* marking.

VAR. III.

Allegro.

Musical staff for Var. III, starting with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a *tr* (trill) and a *dim.* marking.

Musical staff for Var. III, continuing with a *poco riten.* marking and a *cresc.* marking.

Musical staff for Var. III, continuing with a *cresc.* marking and a *sf* dynamic.

Musical staff for Var. III, continuing with a *sf cresc.* marking, a *dim.* marking, and a *p* dynamic.

VAR. IV.

Tempo I.

Musical staff for Var. IV, starting with a treble clef, a key signature of one flat, and a 6/8 time signature. It begins with a *pp* dynamic and ends with a *dim.* marking.

Musical staff for Var. IV, continuing with a *pp* dynamic and a *dim.* marking.

VAR. V.

Andante con moto espressivo.

Musical staff for Var. V, starting with a treble clef, a key signature of two flats, and a 3/8 time signature. It includes a *p* dynamic, a *cresc.* marking, a *sf* dynamic, and a *pp* dynamic.

Musical staff for Var. V, continuing with a *cresc.* marking, a *riten e dim.* marking, and a *p* dynamic.

VAR. VI.

Allegro.

Musical staff for Var. VI, starting with a treble clef, a key signature of one flat, and a 6/8 time signature. It includes a *sf* dynamic, a *pp un poco lento e parlando* marking, a *sf* dynamic, and a *pizz.* marking.

Musical staff for Var. VI, continuing with an *arco* marking, a *sf* dynamic, and a *p* dynamic.

Violino.

Più Allegro quasi Presto.

6

cresc. *p cresc.* *sfz* *ff*

p *ff* *p* *p*

cresc.

dim.

p *cresc.*

sf

poco f cresc. *p poco a poco cresc.*

più cresc. *ff*

dim. *p cresc.* *p*

p *sf* *a tempo* *pp* *cresc.*

f *p* *ff* *sfz*

Neue Compositionen für VIOLINE mit Begleitung des PIANOFORTE.

Anzoletti, Marco , Variationen über ein Thema von Johannes Brahms	8	Cul, César , Op. 50. Kaléidoscope . 24 Morceaux: No. 1. Moment intime. — No. 2. Dans la brume. — No. 3. Musette. — No. 4. Simple chanson. — No. 5. Berceuse. — No. 6. Notturmo. — No. 7. Intermezzo. — No. 8. Cantabile. — No. 9. Orientale. — No. 10. Questions et réponses. — No. 11. Arioso. — No. 12. Perpetuum mobile. — No. 13. Badinage. — No. 14. Appassionato. — No. 15. Danse rustique. — No. 16. Barcarole. — No. 17. Prélude. — No. 18. Mazurka. — No. 19. Valse. — No. 20. Novallette. — No. 21. Lettre d'amour. — No. 22. Scherzetto. — No. 23. Petit Caprice. — No. 24. Allegro scherzoso. à Mk. 1— bis	250	Moffat, Alfred , 12 Vortragsstücke: No. 1. Im Sonnenschein. — No. 2. Romanze. — No. 3. Gavotte-Musette. — No. 4. Tarantella. — No. 5. Vergissmeinnicht. — No. 6. Scherzo écossais. — No. 7. Träumerei. — No. 8. Bourrée. — No. 9. Valse romantique. — No. 10. Mazurka. — No. 11. Abendfriede. — No. 12. Im Kahn	1
Besekirsky, N. , 24 ^{te} Caprice de Paganini	1	— Op. 51. 6 Bagatelles : No. 1. Ariette. — No. 2. Petit Conte. — No. 3. Melodie. — No. 4. à la Mazurka. — No. 5. Chant sans paroles. — No. 6. Rondinetto. No. 1, 3, 5, 6 à 80 Pf., No. 2 und 4 à	150	— 4 Airs mélodieux : No. 1. La Capricieuse. — No. 2. Ballade. — No. 3. Fleur de Mai. — No. 4. Air polonais	1
Bohm, Carl , Abendlied	1	— Tarantella	150	— 12 Violinstücke klassischer Meister : No. 1. Gavotte (Fr. Franconeur). No. 2. Giga (Giovanni Mossi). — No. 3. Siciliano (Lewis Granom). — No. 4. Sarabanda (R. Valentine). — No. 5. Allemanda (J. B. Lully). — No. 6. Hornpipe à l'anglaise (J. E. Galliard). — No. 7. Gavotte-Rondeau (W. de Fesch). — No. 8. Scherzando (B. Marcello). No. 9. Giga (J. Humphries). — No. 10. Sarabanda (J. M. Leclair). — No. 11. Menuetto (G. St. Martini). — No. 12. Corrente (G. Melandri)	1
Albumbliätter , 12 melodische Vortragsstücke: No. 1. Madrigal. — No. 2. Canzone. — No. 3. Sarabande. — No. 4. Italienische Weise. — No. 5. Courante. — No. 6. Mazurka. — No. 7. Spiccato. — No. 8. Ländler. — No. 9. Bolero. — No. 10. Spinnlied. — No. 11. Adagietto religioso. — No. 12. Span. Ständchen	1	David, Ferdinand , Lieder ohne Worte von Mendelssohn-Bartholdy, für Violine bearb. Sieben Hefte à 3 bis 5 Mark	1	— „ Kleine Studien “ 12 Viol.-Stücke	080
Amusements (Ire position): No. 1. Alla marcia. — No. 2. La Berca (Die Wiege). — No. 3. Aria di Gavotta. — No. 4. Moment musical (Petit Rondo). — No. 5. Vision. — No. 6. Danse polonaise. — No. 7. Variations. — No. 8. Mazurka. — No. 9. Giga. — No. 10. Ricordo di ballo. — No. 11. Canzona antiqua. — No. 12. Tremolo à	1	Dvořák, Anton , Op. 11. Romanze (F moll) — Op. 48. Slavische Tänze . (Erste Serie.) 2 Hefte à	3	No. 1, 2, 3, 5, 7, 11, 12	1
Arabesken , 12 leichte Vorspielstücke: No. 1. Staccato-Etüde. — No. 2. Steyrischer Ländler. — No. 3. Nocturne. — No. 4. Kujawiak. — No. 5. Skandinavische Romanze. — No. 6. Ritornell. — No. 7. Nordische Sage. — No. 8. Abendständchen. — No. 9. Mazurka. — No. 10. Improvisation. — No. 11. Lied ohne Worte. — No. 12. Introduction und Polonaise	1	— Op. 49. Mazurke (E moll)	3	No. 4, 6, 8, 9, 10	1
Ave Maria	150	— Op. 53. Violin-Concert (A moll)	10	Moór, Em. , Barcarole . Original-Ausgabe	250
Bagatellen , 12 kleine Stücke: No. 1. Larghetto. — No. 2. Scherzoso. — No. 3. Intermezzo. — No. 4. Serenade. — No. 5. Zigeuner-Weise. — No. 6. Polonaise. — No. 7. Fugato. — No. 8. Siciliano. — No. 9. Berceuse. — No. 10. Gigue. — No. 11. Menuett. — No. 12. Walzer (in canonischer Form) à	1	— Op. 57. Sonate (F dur)	750	— idem. Erleichterte Ausgabe	2
Le Bal . Album de danses différentes et faciles (Ire position): No. 1. Polonaise. — No. 2. Valse. — No. 3. Rheinländer. — No. 4. Polka-Mazurka. — No. 5. Polka. — No. 6. Galop	1	— Op. 72. Slavische Tänze . (Zweite Serie.) 2 Hefte à	6	Siziliena . Impromptu	150
Bunte Reihe , 6 leichte Stücke: No. 1. Arioso. — No. 2. Menuetto. — No. 3. à la Polka. — No. 4. Märchen. — No. 5. à la Valse. — No. 6. Ländler à	150	— Op. 75. Romantische Stücke	450	— Op. 40. Aria	150
Sechs Impromptus . No. 1. Ricordo. — No. 2. Toccata. — No. 3. Largo religioso. — No. 4. Elegia. — No. 5. Courante. — No. 6. Gavotta à	150	— Op. 94. Rondo	4	Nápravnik, E. , Op. 60. Suite	8
Miniatur-Bilder , 6 Melodien: No. 1. Liebeslied. — No. 2. Kleine Romanze. — No. 3. Serenade. — No. 4. Cantilene. — No. 5. Mazurka. — No. 6. Tyrolienne	1	— Op. 100. Sonatine	6	Nedbal, Oskar , Op. 9. Sonate	8
„Novellen“ , 12 Violinstücke	1	— Walderruhe . Klüd. Adagio	150	Ondříček, Franz , Op. 3. Dances Bohèmes No. 1.	3
Serenata Espanola . Spanisches Ständchen	1	Fuchs, Robert , Op. 40. Fünf Intermezzi . 2 Hefte	4	— Op. 9. Fantasie über Motive von Smetana („Die verkaufte Braut“)	450
Still wie die Nacht , Altdeutscher Liebesreim	150	Gade, Felix , Le Songe . Réverie	1	— Op. 10. Barcarole	2
Dritte Suite in D moll (I. Position): No. 1. Präludium. — No. 2. Intermezzo. — No. 3. Largo ma non troppo. — No. 4. Scherzoso. — No. 5. Sarabande. — No. 6. Finale	1	Gernshelm, Fr. , Op. 33. Fantasiestück	3	— Op. 12. Romance	150
Kleine Suite : No. 1. Intrada. — No. 2. Loura. — No. 3. Aria. — No. 4. Gavotte. — No. 5. Intermezzo. — No. 6. Perpetuo mobile	1	Godard, Benjamin , Op. 145. En plein Air . Suite de cinq morceaux. No. 1. à l'ombre. — No. 2. Sous la charmille. — No. 3. En regardant le ciel. — No. 4. Danse rustique. — No. 5. La fée du Hallier.	1	— Op. 13. A la Canzona . Morceau de Concert	150
Sechs melodische Vortragsstücke . No. 1. Romanze. — No. 2. Staccato. — No. 3. Alla Menuetto. — No. 4. Zigeunerständchen. — No. 5. Gavotte. — No. 6. Alla Turca	1	Grünfeld, Alfred , Op. 48. Albumblatt	2	— Op. 14. Klagendes Gedenken (aus den „Poetischen Stimmungsbildern“, op. 85, von Anton Dvořák)	150
Sechs Vorspiel-Stücke (erste Position): No. 1. Präludium. — No. 2. Canzonetta. — No. 3. Italienische Romanze. — No. 4. Gondellied. — No. 5. Intermezzo. — No. 6. Ländler	1	Heggar, Friedrich , Op. 14. Walzer . 2 Hefte à	5	— Op. 15. Skočna — Böhmischer Tanz — (nach dem gleichnamigen Tanz aus der Oper „Die verkaufte Braut“ von Friedr. Smetana)	2
— Op. 113. Zitherständchen	1	Heermann, Hugo , Caprice sur des motifs des „Soirées de Vienne“ d'après Fr. Schubert	2	— Op. 16. Fantaisie sur des motifs de l'Opéra „La vie pour le Czar“ de Glinka	450
— Op. 151. Wiegenlied	1	Heyssig, Alfred , Op. 1. Airs slaves . 2 Hefte	4	Persoglia, St. , Sonate ré mineur	6
— Op. 179. Malinconia . Moment musical	2	— Op. 4 No. 1. Ballade	120	Pressel, G. , „ An der Weser “, Lied einger. von Carl Bohm	2
— Op. 314 No. 1. Canzona . Romanze	150	— Op. 4 No. 2. Polonaise	3	Rabl, W. , Op. 6. Sonate (D-dur)	6
— Op. 314 No. 2. Cavatina	150	— Op. 5. Legende	2	Reissiger, C. G. , Ouverture zur Oper „Die Feisenmühle“	2
— Op. 314 No. 3. Gavotte (No. 1)	150	— Op. 6. Rondeau burlesque	2	Ritter, Hermann , Op. 7 No. 1. Idylle	1
— Op. 314 No. 4. Papillon . Capriccio. — No. 4. Barcarola	250	Joachim, Joseph , Op. 12. Notturmo	3	— Op. 7 No. 2. Elfengesang	1
— Op. 314 No. 5. Caprice de Concert en forme de Variations	3	Karbulka, Jos. , Op. 18. Berceuse	150	— Op. 9. Schlummerlied	130
— Op. 314 No. 6. Caprice de Concert en forme de Variations	3	— Op. 19. Perpetuum mobile	3	— Op. 17. Jagdstück	1
— Op. 314 No. 7. Legende . Morceau de Concert	2	— Op. 20. Chanson d'amour	150	Rossi, Marcello , Op. 38. Mazurka	2
— Op. 314 No. 8. Gavotte (No. 2)	2	— Op. 21. Deux feuillets d'Album . No. 1, 2 à	1	— Schwedische Tänze . 2 Hefte	3
— Op. 314 No. 9. Air mélodieux . Morceau facile	150	— Op. 22. Barcarole	250	Sarasate, Pablo de , Op. 21. Spanische Tänze . Heft 1	450
— Op. 314 No. 10. Mazurka-Caprice	2	Kiel, Friedrich , Op. 35. Zwei Sonaten (No. 1. D moll. — No. 2. F dur)	450	— Op. 22. Spanische Tänze . Heft 2	450
— Op. 314 No. 11. Ballade	250	— Op. 51. Sonate (E moll)	8	— Op. 23. Spanische Tänze . Heft 3	450
— Op. 314 No. 12. Romanze	2	— Op. 54. Deutsche Reigen . 2 Hefte	450	— Op. 26. Spanische Tänze . Heft 4	450
— Op. 314 No. 13. Tarantelle	250	Kirchner, Theodor , Op. 90. 12 Phantasiestücke . 2 Hefte	450	— Op. 28. Sérénade andalouse (Heft 5 der Spanischen Tänze)	450
— Op. 314 No. 14. Schlummerlied (Berceuse)	150	Kreutzer, R. , 19 Etudes , rev. p. C. Flesch (p. Violon solo)	3	— Op. 29. Le Chant du Rossignol (Heft 6 der Spanischen Tänze)	450
— Op. 314 No. 15. Novellette (No. 1, D moll)	150	Lago, N. , Op. 31. Etude	1	— Op. 30. Bolero (Heft 7 der Spanischen Tänze)	450
— Op. 314 No. 16. Novellette (No. 2, F dur)	150	— Op. 33. Tarantelle	1	— Op. 33. Navarra , für zwei Violinen mit Pfta.	6
— Op. 314 No. 17. Bourrée	2	— Op. 37. Humoresque	1	— Op. 34. Airs écossais	450
— Op. 314 No. 18. Aria	1	— Op. 40. Romance	1	— Op. 35. Peteneras . Caprice espagnole	5
— Op. 314 No. 19. Dritte Gavotte	150	— Op. 48. Andante religioso	1	— Op. 36. Jota de San Fermín	450
— Op. 314 No. 20. Zweite Ballade	2	— Op. 58. Elegie	1	— Op. 38. Viva Sevilla! Danse espagnole	5
— Op. 314 No. 21. Zweite Romanze	2	— Op. 59. Berceuse	1	— Op. 39. Zortico . Danse espagnole	2
— Op. 314 No. 22. Vierte Gavotte	150	— Op. 60. La Gondoliera	1	— Op. 40. Introduction et Fandango . Danse espagnole	450
— Op. 314 No. 23. Canzonetta	150	— Op. 62. Suite	6	Sarasate-Moffat, Spanische Tänze , erleichterte Ausgabe. 8 Hefte	150
Brahms, Johannes , Ungarische Tänze , bearbeitet von Joseph Joachim. 4 Hefte	5	Leclair-Album . No. 1. Sarabande. — No. 2. Gavotte und Musette. — No. 3. Minuet Pastorale. — No. 4. Giga. — No. 5. Sarabande. — No. 6. Gavotta à	1	Sauret, Emile , „ Trois Morceaux “	3
— Ungarische Tänze , bearbeitet von Friedrich Hermann (leicht). 4 Hefte	3	Manén, Joan , Op. 7. Romanelta	1	No. 1. „Chanson sans paroles“	3
— Wiegenlied (Op. 49 No. 4)	130	— Op. 10. Studio di Concerto	150	No. 2. „Visions“	3
— Op. 52. Liebeslieder	450	— Op. 13. Anyoransa . I. Caprice Catalane	150	No. 3. „Souvenir de Pologne“	6
— Op. 77. Violin-Concert (D dur)	10	— Op. 14. Serenata	1	Schumann, Robert , Op. 97. Dritte Symphonie (Es dur) arr.	180
— Op. 78. Sonate (G dur)	750	— Op. 18. Concerto espagnol	8	— Kleine Soldaten , Marsch nach dem Soldatenliede: „Ein schneckiges Pferd, ein blankes Gewehr“	1
— Op. 100. Zweite Sonate (A dur)	8	— Op. 20. Apléoh . II. Caprice Catalane	4	Schütt, Eduard , Op. 44. Suite	8
— Op. 108. Dritte Sonate (D moll)	8	— Op. 22. Suite pour Violon et Piano concertantes	9	— Op. 52. Quatre Morceaux : No. 1. Ariette	150
— Op. 115. Quintett als Sonate	8	— Op. 23. Plaintes et joies . III. Caprice Catalane	3	No. 2. Serenata M. 150. — No. 3. Mélodie-Berceuse M. 2. — No. 4. Mazurka	2
— aus Op. 118 No. 4. Intermezzo	150	— Op. 24. Strophes d'amour . IV. Caprice Catalane	3	— Op. 53 No. 1. Elegie slave	150
— aus Op. 117 No. 1. Intermezzo	150	— Op. 25. Elegie	150	— Op. 53 No. 2. Valse-Bluette	150
— aus Op. 118 No. 2. Intermezzo	150	— Op. 28. Petite Suite espagnole . No. 1. Rondalla. — No. 2. Marina. — No. 3. Olé. — No. 4. Dolera. — No. 5. Seguidillas	1	— Op. 61. Suite No. 2 (E dur)	8
— Op. 120. Zwei Sonaten für Clarinette und Piano-forte, bearbeitet von Klengel	8	Meister-Schule der alten Zeit . Sammlung klassischer Violin-Sonaten berühmter Componisten des 17. und 18. Jahrhunderts.	1	Seybold, Arthur , Op. 77. Elvira . Mazurka (erste bis dritte Lage)	1
Bruch, Max , Op. 42. Romanze (A moll)	4	No. 1. Henry Purcell. — No. 2. G. Fr. Händel. — No. 3. Fr. Maria Veracini. — No. 4. J. M. Leclair. — No. 5. Giovanni Mossi. — No. 6. François Francoeur. — No. 7. Pietro Locatelli. — No. 8. Georgio Melandri. — No. 9. Louis Aubert. — No. 10. Antonio Vivaldi. — No. 11. Carlo Tassarini. — No. 12. Richard Jones. — No. 13. Arcangelo Corelli. — No. 14. Pietro Nardini. — No. 15. Niccola Porpora. — No. 16. Lorenzo Somis. — No. 17. Robert Valentine. — No. 18. Giuseppe Tartini. — No. 19. Emanuele Barbella. — No. 20. J. B. Senallié. — No. 21. J. B. Loeillet. — No. 22. Franz Benda. — No. 23. Francesco Geminiani. — No. 24. Michele Mascitti. — No. 1—24 à Mk. 1,50 bis	2	— Op. 82. „ Aller Anfang ist schwer “. Drei kleine Charakterstücke (erste Lage): Abendfrieden. — Maiensang. — Gnomensreigen	1
— Op. 44. Zweites Violin-Concert (D moll)	8	Melville, M. , Op. 6. Sonate (D-moll)	6	— Op. 84. Tanzskizzen . Vier Vortragsstücke. Heft I. No. 1. Ländler. No. 2. Mazurka	1
— Op. 46. Schottische Fantasie	9	Mendelssohn-Bartholdy, Felix , Op. 64. Violin-Concert (E moll), rev. und bezeichnet von Joseph Joachim	2	Heft II. No. 3. Polka. No. 4. Walzer	1
— Op. 47. Kol Nidrel . Adagio	3	Moffat, Alfred , Zwölf leichte Stücke (in der ersten Lage): No. 1. Bei der Wiege. — No. 2. Barcarole. — No. 3. Im Grünen. — No. 4. Gavotte. — No. 5. Abendruhe. — No. 6. Bauerntanz. — No. 7. Melodie. — No. 8. Auf der Wiese. — No. 9. Mazurka. — No. 10. Frühlingslied. — No. 11. Eng-lischer Matrosentanz. — No. 12. Schlummerlied à	1	— Op. 85. „ Leicht und gefällig “. Fünf kleine, ganz leichte Vortragsstücke für den allerersten Anfang	1
— Op. 56. Adagio nach Keltischen Melodien	3	— Op. 13. Anyoransa . I. Caprice Catalane	150	— Op. 87. Kleine Romanze (in den drei ersten Lagen ausführbar)	1
— Op. 57. Adagio appassionato	3	— Op. 14. Serenata	1	— Op. 92. Hexentanz . Capriccio (erste b. dritte Lage)	1
— Op. 58. Drittes Violin-Concert (D moll)	12	— Op. 18. Concerto espagnol	8	— Op. 93. „ Jugend “. No. 1—5	1
— Op. 61. Ave Maria . Concertstück	3	— Op. 20. Apléoh . II. Caprice Catalane	4	— Op. 94. Impromptu . La Bergère (erste Lage)	1
— Op. 63. Schwedische Tänze . 2 Hefte	450	— Op. 22. Suite pour Violon et Piano concertantes	9	— Op. 95. Für kleine Leute (erste Lage). Heft I. Holderliden. — Erzählung. — Heft II. Aller Friede. — Grille	150
— Op. 65. In Memoriam . Adagio	4	— Op. 23. Plaintes et joies . III. Caprice Catalane	3	— Heft II. Aller Friede. — Allein und zu zwein	150
— Op. 70. No. 1. Aria	2	— Op. 24. Strophes d'amour . IV. Caprice Catalane	3	— Op. 96. Concertino . Schülerconcert	4
— Op. 75. Serenade (A moll)	12	— Op. 25. Elegie	150	— Op. 97. „ Polonaise “	2
Brüll, Ignaz , Op. 81. Sonate (E moll)	6	— Op. 28. Petite Suite espagnole . No. 1. Rondalla. — No. 2. Marina. — No. 3. Olé. — No. 4. Dolera. — No. 5. Seguidillas	1	— Op. 98. „ Frühling “. No. 1—3	1
Cooper, Henry , „ Da Capo “, 12 leichte Stücke (erste Position): No. 1. Tambourin. — No. 2. Walzer. — No. 3. Sonatine. — No. 4. Masurke. — No. 5. Studie. — No. 6. Elegie. — No. 7. Scherzando. — No. 8. Gavotte. — No. 9. Ariette. — No. 10. Réverie. — No. 11. Rondo. — No. 12. Tarantelle	1	Mendelssohn-Bartholdy, Felix , Op. 64. Violin-Concert (E moll), rev. und bezeichnet von Joseph Joachim	2	Sinigaglia, L. , Op. 12. Drei lyrische Stücke No. 1. Larghetto. — No. 2. Agitato. — No. 3. Adagio	150
— Prima vista . No. 1. Romanze. — No. 2. Serenade. — No. 3. Air Suisse. — No. 4. La Zingara. — No. 5. Jolie Valse. — No. 6. Marche Turque. — No. 7. Petite Romanze sans paroles. — No. 8. Gavotte gracieuse. — No. 9. Ariette. — No. 10. Tempo di minuetto. — No. 11. Adagietto. — No. 12. La chasse	1	Melville, M. , Op. 6. Sonate (D-moll)	6	Suk, Jos. , Op. 17. Vier Stücke . Heft I. Quasi Ballata. — Appassionata	2